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ABSTRACT

Among the record holdings of the National Archives and Record Service are audiovisual archives consisting of approximately 60,000 film subjects, 4,500,000 still pictures, and over 14,000 sound recordings. The descriptions of Government records about World War II in this paper are arranged according to organizations of the Government--presidential agencies, executive departments, independent agencies of the executive branch, other governments, and the National Archives Gift Collection. Information is provided about ordering and availability, and then the kinds of audiovisual materials available from each organization are described under audiovisual type. (Author/SH)

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AUDIOVISUAL RECORDS IN THE NATIONAL ARCHIVES RELATING TO WORLD WAR II

by
Mayfield S. Bray and William T. Murphy

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AUDIOVISUAL RECORDS IN THE NATIONAL ARCHIVES RELATING TO WORLD WAR II

Introduction

Among the record holdings of the National Archives and Records Service are extensive audiovisual archives consisting of motion picture film, still pictures, and sound recordings. Since its establishment, the National Archives has recognized the record character and historical value of audiovisual materials and has taken steps to ensure their preservation for future generations. Accordingly, it has accessioned audiovisual records created by Government agencies in the course of their work, as well as materials from private sources that relate to the history of the United States. Today there are approximately 60,000 film subjects, including titled productions, series of newsreels, and unedited outtakes, dating from 1894 in the film collections; more than 4,500,000 still pictures including copies of items dating from Colonial times; and over 14,000 sound recordings dating from the turn of the century.

These records are maintained and serviced by the Audiovisual Records Division and are available for study purposes in its research rooms. They are not available for rent or loan, although 16mm prints of a few of the motion pictures may be obtained from the National Audiovisual Center, Washington, D.C. 20409. Reproductions may be furnished, subject in some cases to copyright or other restrictions.

The descriptions of Government records are arranged in this paper according to the organization of the Government, and holdings from other sources are listed separately.

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AUDIOVISUAL RECORDS IN THE NATIONAL ARCHIVES

RELATING TO WORLD WAR II

I. Records of Presidential Agencies

A. Records of the Office of Government Reports (RG 44)

STILL PICTURES. The Division of Public Inquiries, Information Office, Office of Government Reports, assembled and distributed propaganda materials relating to all war effort campaigns and programs. Included are approximately 14,000 posters and photographs of posters, photographs of news maps indicating the progress of the war, and posters produced by foreign information offices and war relief associations in the United States for distribution in this country.

II. Records of Executive Departments

A. General Records of the Department of State (RG 59)

MOTION PICTURES.* War-related films from the records of the Department of State are from many sources, the State Department itself, other government agencies, and private film producers. Most of the few war-related films among these records are about the United States, its regions and its people. The "American Scene" series contains such films as "The Town," a film by Joseph von Sternberg about Madison, Indiana, explaining its landmarks and its people. This series also contains "Cowboys," a film about the modern west. "A Journey" shows cooperative efforts to solve wartime problems such

*See Appendix, Page 49.

as housing and overtime work. "News Review No. 1," reviews world-wide wartime activities, Dec. 1941-Feb. 1943. "The War, 1941-1944," is a one-hour compilation of newsreel and archival footage. There are other films such as "The Fighting Dutch," "Unconquered Norway," and "Girls Behind the Guns." These films were used by the State Department to tell the peoples of the Allied nations something about America and its part in the war. Some of the films are in foreign languages.

STILL PICTURES. Wartime activities of the Department are illustrated by photographs of Department officials and visiting diplomats at ceremonies and conferences; and photographs, drawings, and posters of the Swedish Red Cross ship Gripsholm with American and Canadian repatriates arriving in New York, Red Cross supplies and mail being loaded aboard, and Japanese repatriates embarking, 1943-1944. There are also photographs of German and Japanese internees at Camp Kenedy, Texas.

B. General Records of the Department of the Treasury (RG 56)

MOTION PICTURES. The Treasury Department made extensive use of incentive films to encourage financial support of the national defense program by purchasing defense bonds and stamps. Most of these films were made in cooperation with other government agencies or with private film production companies. Short films such as "Justice" show enemy atrocities and explain how war production and war bonds help deal justice to the enemy and contribute to victory.

Also included among Treasury's records is the film "Fury in the Pacific" describing the capture of Peleliu and Angaur in the Palau Islands and enumerating the cost in lives and munitions required.

SOUND RECORDINGS. There are recordings of radio broadcasts promoting the purchase of Defense and Victory bonds. They consist of dramatic and musical programs featuring many prominent entertainers and speeches by prominent political leaders of the United States, key government personnel, and Prime Minister Winston Churchill.

C. Department of Defense

1. Joint and Combined Military Agencies

a. Records of Allied Operational and Occupation Headquarters, World War II (RG 331)

STILL PICTURES. These are 3,000 photographs of Headquarters personnel, 1944-1945; and illustrating the activities of SHAEF during the invasion of Europe and of charts used as illustrations in reports on the Japanese prison population, population changes, and imports, 1940-1945.

b. Records of United States Occupation Headquarters, World War II (RG 260)

STILL PICTURES. Approximately 84,000 photographs, made by the Monuments, Fine Arts, and Archives Section, Restitution Branch, Economics Division, Office of Military Government, document the extent of war damage to institutions, monuments, and historically important buildings in Germany and Italy; and damage to monuments in other

European war areas. Included are photographs of Polish works of art evacuated to Canada before the invasion and the Einsatzastab Reichsleiter Rosenberg headquarters and other German depositories and their stores of artworks and books looted from Belgium, Poland, Russia, Greece, Hungary, and elsewhere. There are also photographs of Nazi political and social functions at Obersalzberg, 1919-1935, and illustrations used in a book about the Hitler family tree with scenes in the Austria of Hitler's youth.

c. Records of the Office of Strategic Services (RG 226)

MOTION PICTURES. There are very few films among the records of this office. One of them is the long version (83 min.) of "December 7th," made in cooperation with the Navy Department, under the direction of John Ford. "December 7th" combines staged and actual footage of the attack on Pearl Harbor. It highlights the accomplishments of Hawaii before the war. Another subject is "Japanese Behavior," an attempt to explain the psychology and living habits of the Japanese people. "Geography of Japan" and "Natural Resources of Japan" try to analyze Japan's ability to wage modern war.

d. Records of the U.S. Strategic Bombing Survey (RG 243)

MOTION PICTURES. Strategic Bombing Survey footage includes approximately 90 reels of 16mm color footage, silent, showing destruction in Japan. The catalog cards describing this footage have headings such as medical aspects; physical damage, Nagasaki; physical damage, Oita; Medical aspects - Hiroshima; physical damage blast effect, Hiroshima.

There is also considerable footage of Japanese life during the occupation. Under file number 17679 are located 19 reels (35mm) relating to the atomic bombing of Hiroshima and Nagasaki. Much of the film project was originally carried out by Nippon Eiga Studios and later completed under the auspices of General Headquarters by the Bombing Survey with the assistance of the G-2 Naval Technical Mission in Japan and the Surgeon General's Office. The edited film, with English narration, is divided into the following parts: Hiroshima, physical damage; radioactivity; shadow and heat; biological studies; effects on human body; radiation sickness and pathology; principal hospitals and first-aid stations; Nagasaki, physical damage; shadow; heat; blast; and epilogue.

STILL PICTURES. These 12,500 photographs document the pnysical effects of strategic bombing in Belgium, France, Germany, Italy, and Japan; and the effects of the atomic bomb on Hiroshima and Nagasaki.

SOUND RECORDINGS. More than 360 recordings of interviews with Japanese civilians concerning the effects of American bombing on several Japanese cities were made by the Survey. Most of these are in Japanese. There is also an eyewitness account of the bombing of Hiroshima.

2. Department of the Army

a. Records of the War Department General and Special Staffs (RG 165)

STILL PICTURES. The approximately 6,500 photographs in the records of the General and Special Staffs illustrate the activities of

the B-17 bomber Hell's Angels and the B-24 Liberator Bomerang; depict Japanese atrocities; and show Japanese, German, and Russian military equipment.

SOUND RECORDINGS. One thousand one hundred seventy-one recordings were collected by the Radio Branch of the Bureau of Public Relations of the War Department, 1942-1949. They relate to combat at Salerno, Anzio, and several other European fronts; concern the war in the Pacific including General Jonathan M. Wainwright's surrender of Manila to the Japanese, General Douglas MacArthur's arrival in Melbourne from the Philippines, campaigns, air-sea rescue activities, the death of Ernie Pyle, and the Japanese surrender in the Philippines. There are recordings of press conferences of General Robert L. Eichelberger concerning the occupation of Japan, and of General Lucius D. Clay relating to the Allied occupation of Germany. Testimony by Secretary of War Henry L. Stimson and others before the Woodrum Committee on Compulsory Military Training, 1945, was recorded. Also included are many recordings in German, Japanese, and Chinese that were used by the Axis in psychological warfare.

b. Records of Headquarters Army Ground Forces (RG 337)

STILL PICTURES. The more than 1,000 photographs in the records of the Army Ground Forces were used in Mountain Winter Warfare Training, Universal Military Training, and other Ground Forces activities, 1942-1944.

c. Records of Headquarters Army Service Forces (RG 160)

SOUND RECORDINGS. These records, consisting of 131 recordings in foreign languages, were made for teaching purposes by the Army Special

Training Division, Director of Military Training.

d. Records of the Adjutant General's Office, 1917- (RG 407)

STILL PICTURES. Records of the Adjutant General's Office consist of approximately 9,000 photographs and water colors illustrating the history of certain military units, 1940-1946. There are also non-mapping aerial photographs of areas in the Philippine Islands during the war, and charts used in instruction in defense against chemical warfare, 1942.

e. Records of the Office of the Chief Signal Officer (RG 111)

MOTION PICTURES. One of the most valuable sources of motion picture records for the study of the physical reality of the war rather than ideas, attitudes, or propaganda is the Signal Corps series of 35mm black and white outtakes referred to as the "ADC" file (Army Depository Copy). Most of the 9,000 reels in this series are from the war period. The footage is mostly unedited and has been a valuable source for many compilation films and documentaries. Footage from Signal Corps cameramen cover both Pacific and European theaters. The emphasis is on ground operations, but the series also includes extensive naval activities as well. Personalities, geographical locations, equipment, concentration camps, proceedings of war crimes trials, ceremonies and reviews, and army units are only a few of the larger general subjects. This footage has been well-cataloged, on a shot-by-shot basis, and adequately indexed and cross-referenced.

Unfortunately, the Archives has only the master positive copies which may be used only for reproduction. Viewing copies of this series are still retained by the Army Motion Picture Depository.

The War Department made extensive use of newsreel type reports for officers and enlisted men. Combat developments were reported from all battlefronts in "Staff Film Reports" ("SFR"), originally designated for the information of commanding generals and their immediate staffs. The Archives has 46 issues running on the average 25 minutes each. One issue for example reports on the battle of France, the allied fleet in the Indian Ocean, and operations in Guam. Many issues utilize captured enemy footage. The emphasis is on combat operations. "Combat Bulletins" ("CB") were given general distribution in the Army. The Archives has 34 issues, about 20 minutes each. In many cases footage from "Staff Film Reports" was used in "Combat Bulletins" with restricted material deleted. A typical issue shows the invasion of France, operations in Northern France, operations in Burma, and a Japanese attack on a U.S. task force.

Among the film records of the Signal Corps there are 50 issues of the "Army-Navy Screen Magazine ("SM") released during the war years. Averaging about 25 minutes, they reported general news to the troops, news from battlefronts, and also news from home such as sports, human interest type subjects, award ceremonies, and so forth. "Film Bulletins" ("FB") reported new military developments for the information of officers and

enlisted men. There are approximately 200 issues in the Archives' care. They show ordnance testing, gun carriers, wire testing, barrage balloons, procedures for landing operations, tests conducted during the war at Aberdeen Proving Grounds, Ft. Belvoir, and Ft. Bragg. Some issues describe German tactics and weapons.

The War Department used the documentary film method for detailed treatment of specific subjects. The small series of "Combat Reports" ("CR") contain two of the finest documentary films from the war, "San Pietro" and "The Stilwell Road." Directed by Captain John Huston, "San Pietro" is the shortened version of "The Battle of San Pietro." It shows actual combat from rather close quarters, revealing the heavy toll in lives resulting from American efforts to capture this Italian town from the Germans. "The Stilwell Road" was designed as a filmed record of the construction of the Ledo Road, later to be known as the Stilwell Road, linking Allied forces in Burma and China. It is also the story of the retreat through Burmese jungles and the efforts to supply China by Air and at the same time recapture Burma to set up air bases and proceed with road construction. The other films in this series are "Liberation of Rome" and "Appointment in Tokyo," the latter on General MacArthur's operations from the fall of Corregidor to the surrender ceremonies in Tokyo Bay.

The Signal Corps miscellaneous series ("M"), as described in a Signal Corps catalog, contains "subjects which do not fit into any other

series and the doctrine does not completely conform to approved Department of the Army doctrine." What these films generally have in common is a lengthy, detailed treatment of subjects. There is a newsreel compilation on the bombing of the USS Panay. Many short subjects show Army activities between the wars. Incentive films encouraging soldiers to buy war bonds are also included. "Sky Blitz," based on captured German film, shows the Nazi attack on Holland. "Report from the Aleutians," directed by Captain John Huston, shows Army life and AAF activities in the Aleutian chain and includes a filmed record of an attack on Japanese held Kiska. "War Department Report" makes a general report to war workers as of 1944 on the logistics of a two-front war. One of the most successful films in the series is "The True Glory," the Anglo-American production on the allied invasion and conquest of Western Europe. It uses some of the more sophisticated techniques in the making of documentary films such as fast editing and multi-voiced commentary. Other films included in the series deal with the government, geography, military, and educational systems of Japan; Snafu cartoons; first and second Quebec Conferences; and campaigns in North Africa.

One of the most interesting series among the motion picture records of the Signal Corps, from many standpoints, is the orientation films ("OF") containing 32 feature-length documentaries relating to the war. The first seven titles comprise the well known "Why We Fight Series," produced by the War Department under the general supervision of Lt. Colonel Frank Capra. The seven films are "Prelude to War," "The Nazis Strike,"

"Divide and Conquer," "Battle of Britain," "Battle of Russia," "Battle of China," and "War Comes to America." Together they comprise one of the most comprehensive efforts to teach history on film. Originally designed for showing to new recruits, their reputation eventually opened the way for screenings for civilian war workers and other public audiences. Capra's staff used the film compilation method to present these lessons. Footage was selected from the extensive film resources of the National Archives, the Library of Congress, the Museum of Modern Art, the Army Pictorial Center, and the newsreel libraries in New York City. Films from Allied Governments and from captured Axis governments were also utilized in the productions. These historical records were arranged and rearranged to explain the United States official policy toward the causes of the war, toward its allies, and toward the Axis powers. "Prelude to War," reviews the events leading up to the war and contrasts American democracy with the world of fascism. "The Nazis Strike" and "Divide and Conquer" detail German expansion toward the east and west. "The Battle of Britain" concentrates on the fight against the attacking German Luftwaffe and the resilience and courage of British civilians faced with the destruction of their cities. The epic film "The Battle of Russia," running almost 2 hours, quickly reviews centuries of Russian history, emphasizing the theme that the people of Russia will ultimately defeat and drive out all foreign invaders; it shows in grim detail the bitter conditions of fighting on the eastern front. "The Battle of China" was quickly withdrawn from circulation after its release; it is

the least historically accurate of the series, but its footage, obtained from many documentaries on China, in showing the brutality and magnitude of the struggle between China and Japan, builds sympathy for the Chinese people. "War Comes to America," the last in the series, is the summation of the work done by Colonel Capra's film staff; it is a fast-paced, rhythmical film on the values of American culture, its composition, achievements, failures, and ideals. Although they generally employ footage of actuality and deal with historical events, the "Why We Fight" films are more important for the study of ideas, attitudes, and interpretations than for the facts they present. Among the other orientation subjects are "Know Your Ally--Britain," an effort to explain the British people to Americans, and the controversial anti-Japanese film "Know Your Enemy--Japan." "The Negro Soldier," also included, reviews the contribution of Negroes to United States history, with special emphasis on their participation in the war. "Death Mills" shows in shocking detail the gruesome results of Nazi concentration camps, as they were found upon liberation.

War Films ("WF") are incentive films for war industries, many containing good combat footage. They demonstrate the relationship of industrial war workers to fighting men on all fronts. They use actuality footage as well as dramatized or reconstructed events. The films are very similar in theme, showing the vital necessity for high production and the need for all kinds of material, from lumber, cotton, and gasoline to the construction of B-29 bombers. The National Archives has 56 issues,

each ranging from 6 to 27 minutes.

Finally, the Signal Corps motion picture records also include educational and training films. The former were used for vocational, industrial, and educational guidance and for rehabilitation. Educational films relating to the war include films about various countries, American industry, racial and religious prejudice, regions in the U.S., and orientation lectures on return to civilian life. The training films ("TF") include approximately 1,400 titles relating to such subjects as functions, equipment, job operations, tactics, machinery, gliders, armored vehicle training, tank tactics, ordnance, barrage balloons, camouflage, map reading, construction, and venereal disease. The American film, "Baptism of Fire," is also included.

STILL PICTURES. With the exception of seventeen scrap books containing newspaper clippings of photographs of Allied and Axis troops, the Signal Corps still picture files relating to World War II have not been deposited in the National Archives.

3. Department of the Navy

a. General Records of the Deparment of the Navy (RG 80)

MOTION PICTURES. Among the few edited documentary films now in our care are "The Battle of Midway," directed by John Ford; "Planes of the U.S. Navy"; "Ships of the U.S. Navy"; and "Men of the U.S. Navy." Two March of Time films commissioned by the Navy are "The Enemy Japan--The Land" and "The Enemy Japan--The People." One film shows

the Marine Corps invasion of the Solomon Islands "Target Japan" reviews the status of war as of 1943-1944. "The Fleet That Came to Stay" shows the role of Task Force 58 in the battle of Okinawa. "The Fighting Lady" is a detailed exposition of life and duties aboard an aircraft carrier just before engagement with the enemy. There is also considerable unedited footage of Roosevelt and Churchill at the Atlantic Conference.

The Naval Photographic Center is now in the process of transferring most of its World War II footage to the Archives. Divided into three series, it will include newsreel outtakes and edited commercial newsreel footage; captured enemy footage relating to naval activities; and generally unedited footage from the central motion picture file of the Navy. In the last series are many Navy-related subjects including experimental equipment, aircraft in flight, aircraft crashes, and flight deck operations, ship movements, Pacific engagements and landings, the Japanese surrender ceremony, the occupation of Japan, and returning prisoners of war.

STILL PICTURES. Approximately 420,000 photographs are on deposit from the Department of the Navy. Among these are photographs of Secretaries and Assistant Secretaries of the Navy, Presidents, Admirals, Commodores, other officers, and enlisted personnel; women in the Navy Air Force, Navy, and Marine Corps; ships, boats, ordnance, equipment, air fields, Naval air stations, navy bases and yards in the

United States and in foreign countries; and blimps, dirigibles, balloons, hydroplanes, flying boats, and other types of airplanes. Included are photographs of training activities of all kinds; and the Japanese surrender ceremony aboard the U.S.S. Missouri, 1945. There are also photographs showing foreign navies and places all over the world.

b. Records of the Office of the Chief of Naval Operations (RG 38)

STILL PICTURES. Among the approximately 5,500 photographs from the Office of the Chief of Naval Operations are pictures of Allied leaders. There are photographs illustrating Navy activities such as training, and the preparation of equipment for shipment overseas. Also included are photographs of the coastal features of the Marshall, Caroline, and Marianas Islands.

SOUND RECORDINGS. These 47 recordings of radio broadcasts concern all aspects of the war mainly in the Pacific theater, including eyewitness accounts by war correspondents and members of the fighting forces of battles, bombing raids, air operations from aboard a carrier, Marine operations in jungles, the bombardment of Japan from aboard a battleship, and the funeral of Ernie Pyle on Io Shima. There are recordings concerning production for the war effort, the role of women in the ship building industry, and war bond promotion. There are also radio-telephone conversations between tanks as they advance in battle, interviews with crewmen aboard a submarine, a report to Congress by General D. D. Eisenhower on the progress of the war in Europe, and

the sounds of a V-E Day celebration.

c. Records of the U.S. Marine Corps (RG 127)

MOTION PICTURES. There are very few Marine Corps films in the collection. Several are training films. "With The Marines At Tarawa" shows the invasion of that island, the conditions of beach and jungle warfare, and the heavy toll in lives on both sides. "Mud and Soldiers" emphasizes tactics and personal relationships at the squad level during an attack on a village. "Battle For The Marianas" and two "Okinawa Bulletins" are also included.

STILL PICTURES. There are a few photographs of officers of the Corps and of Marine Corps uniforms and insignia.

d. Records of the Bureau of Medicine and Surgery (RG 52)

STILL PICTURES. The only audiovisual records from the Bureau relating to World War II are approximately 1,000 photographs of facilities and treatment at Navy hospitals in Normandy, France, and Southern England.

e. Records of the Bureau of Ships (RG 19)

STILL PICTURES. Included in the records of the Bureau of Ships are approximately 58,500 photographs pertaining to World War II. They are of commercial ships, some foreign made, that were commissioned into the U.S. Navy; other foreign ships including British naval vessels; ship identification silhouettes; ship construction, launchings, damage, wrecks, salvage, scrapping, and camouflage; and mockups of designs submitted by

private firms. There are also photographs showing battles and other events of the war.

f. Records of the Bureau of Yards and Docks (RG 71)

STILL PICTURES. Approximately 15,000 photographs are on deposit from the Bureau. They are of Naval shore establishments in the United States, its possessions, and foreign countries in all stages of construction from planning to completion, including Navy yards, air stations, submarine bases, coaling stations, and Naval training stations; construction of and equipment for floating drydocks, lighters, and barges; construction of bridges, docks, breakwaters, and ships; and facilities constructed by manufacturing and shipbuilding companies under contract to the Bureau. Seabee personnel, activities, and training are depicted, and there are also photographs used in planning activities, testing materials, and settling damage claims.

g. Records of the Bureau of Naval Personnel (RG 24)

STILL PICTURES. The quantity of these records is very small and consists of about 50 photographs and artworks from the Chaplains Division showing religious facilities and activities.

SOUND RECORDINGS. There is one recording of a dramatization of the role of sailors in the war.

h. Records of the Bureau of Aeronautics (RG 72)

STILL PICTURES. There are approximately 30,000 photographs

that were supplied by manufacturers of Navy airplanes and structural details.

i. Records of Naval Districts and Shore Establishments (RG 181)

STILL PICTURES. These records consist of about 400 photographs of damaged machinery and ships at Pearl Harbor Navy Yard, 1942; and officers and men, quarters, and operational activities at the U.S. Naval Base, Falmouth, England, 1944-1945.

4. Department of the Air Force

a. Records of the Army Air Forces (RG 18)

MOTION PICTURES. Films from the U.S. Army Air Force transferred to the National Archives consist of outtakes, information films, newsreels, and a few documentaries. Air Transport Command ("ATC") footage made under the general supervision of Lt. Colonel Pare Lorentz includes outtakes and edited briefing films for pilots. There are over 700 black and white subjects filmed between April 1943 and July 1945 which show aerial and ground views of terrain, flight routes, and landing facilities in the South Atlantic, the North Atlantic, Europe, India and China, the Carribbean, South America, the South Pacific, Africa, the British Isles, Alaska, the Canal Zone, and the United States. An outtake generally shows routes between main-line and off-line points. Flights between Maiduguri and Khartoum, Algiers and Tripoli, and Cairo and Teheran are some examples. The ATC series is a valuable geographical record. Another large series of outtakes include the "Combat Film

Subjects" ("CS"). There are approximately 3,000 subjects in this series of 35mm black and white generally silent footage, which has been cataloged on a shot-by-shot basis by the Air Force. The footage dates from December 1942 to September 1945. The series contains extensive gun camera footage of Army Air Force raids such as those in Naples and Messina; New Guinea and Northern Burma; the Aleutian Islands; the Ploesti Raid; raids over France and Germany, Hanoi, Saigon, Bangkok, and many others. There is footage on supply missions particularly in the China-Burma-India theater, on ground operations, on allied conferences such as Casablanca, on major leaders, troop entertainment shows including those of Glenn Miller and Bob Hope, and on bomb damage in Okinawa and Tokyo and Yokohama.

Edited newsreel-type films from the Army Air Force include the "Combat Weekly Digests" ("CWD"). There are one hundred issues, generally 20 minutes each, showing bombing missions in both European and Pacific Theaters of the war. Raids over France, Italy, and Germany are shown; one issue includes captured German film on the Ploesti raid. The Combat Weekly Digest also contains considerable footage of the Indo-China area, including such subjects as Haiphong, the Burma Road, flying the "Hump," and Thailand. Much of the source for the "CWD" series is from the CS file described above. Other edited films are the "Combat Film Reports" ("C") containing more detailed reports on specific subjects such as evacuation of wounded in New Guinea, salvaging a P-40, a smoke screen demonstration, photo reconnaissance, treatment of Japanese

prisoners of war before interrogation, Lend Lease aid to Russia, and the Cassino bombing. Some of the longer reports are "Target System for the Destruction of Axis Oil," which describes a study by the AAF's Bombardment Advisory Commission of the Petroleum industry of the Axis nations; "Target Planning," a study of Germany's ball and roller bearing industry; "Liberandos," on the second major raid against the Ploesti oil fields in Rumania; "Expansion to Air Power," a general treatment on the growth of the AAF; and "Mission to Rabaul, 12 October 1943," on operations of the 5th Air Force in New Guinea leading to the bombing of Rabaul, New Britain.

The "Army Air Force Training Films" ("AF") dramatize the training and experience of personnel in various military capacities. Also, these illustrate the design, inspection, maintenance, installation, and operation of AAF equipment. Some, for example, give instructions on the inspection, maintenance, and installation of piston rings, aero products propeller, landing gear assembly, C-1 auto pilot, and fuel-booster pump. Flying operations of many military aircraft, including B-17, B-25, P-39, P-40, and P-47 are also described in training films.

STILL PICTURES. Records of the Army Air Forces contain approximately 290,000 photographs. These consist of photographs of aviation cadets, graduates of bombardier and navigation and gunnery schools, personnel assigned to various bomb squadrons, and Air Force officers and civilians significant to aviation history. Also included are

photographs illustrating activities at air bases and showing physical features for guiding pilots along military air routes from South America to Africa and Asia, and foreign and domestic aircraft.

SOUND RECORDINGS. There are ninety-one recordings of radio programs in "The Fighting AAF" and "Your AAF" series. The programs, created to promote enlistment in the Army Air Forces and to increase industrial production, include on-the-spot air combat accounts obtained by radio reporters in all theaters of action and eyewitness accounts of combat.

b. Records of U.S. Air Force Commands, Activities and Organizations (RG 342)

MOTION PICTURES. Among the Air Force series is the "Special Film Projects" which includes several titles relating to the war such as "Target Tokyo," "D-Day Minus One," and "China Crisis," as well as films on incendiary attacks on Axis cities. "The Memphis Belle," the story of a flying fortress, details the execution of an air raid over Wilhelmshaven, Germany, from a base in England. Considerable effort is made to portray the feelings of the men involved in this dangerous mission.

The USAF miscellaneous series contains generally unedited or slightly edited scientific record film of German and United States aircraft used or developed during the war. The German footage is described elsewhere in this paper. The American footage includes testing of

gliders, planes, helicopters, parachutes, bombs, and many types of ordnance. Planes are shown taking off, in flight, and landing. Several crash landings recorded on film are also included. Outtakes of completed documentary films are also present; one example is the color outtakes from "The Last Bomb," which show activities in the Marianas Islands and Guam, May-July 1945, leading to air attacks on Japan. Other subjects are award ceremonies, interviews, and visiting dignitaries. Finally, this series contains at least 40 reels of 35mm war-time commercial newsreel clips relating to the activities of the AAF.

D. Department of Justice

1. General Records of the Department of Justice (RG 60)

SOUND RECORDINGS. Five hundred eighty-four recordings of propaganda broadcasts made by American citizens during the war over the facilities of the German Radio Broadcasting Corp. were confiscated after the fall of Berlin and turned over to the Department. They were later introduced in evidence at the treason trials of Herbert John Burgman, Douglas Chandler, and Robert Best. The fourth man, Frederick Wilhelm Kaltenbach, was reported by the Russians to have died in their zone.

2. Records of the Office of Alien Property (RG 131)

STILL PICTURES. Approximately 35,000 pictorial items were seized, along with other records, from the offices of a number of German companies and the German-American Bund after the United States

entered the war. Those records that were not incorporated in the files of the FBI were turned over to the Alien Property Custodian. Pictorial records consist of photographs of German works of art, cities, industries, festivals, customs, Nazi officials, and military operations in Europe and Africa, most of which are from the files of the New York office of the German Railroads Information Office; and activities of the Bund, 1932-1941.

SOUND RECORDINGS. Among the holdings of the Alien Property Custodian are 105 recordings from the records of the German-American Bund of German nationalist songs, symphonies, operatic selections, and speeches by Nazi leaders including Adolph Hitler; and recordings of Bund rallies in Madison Square Garden and the Hippodrome, New York City, in 1939.

E. Department of the Interior

1. Records of the Office of the Secretary of the Interior (RG 48)

SOUND RECORDINGS. These holdings consist of 145 recordings of speeches, discussions, interviews, news reports, and ceremonies, many of them broadcasts, made by the Department or collected by it from other government agencies and commercial sources, concerning the role of women workers in the war effort and the contributions of civilians, including Jews and immigrants. Included are recordings about activities of the Office of Price Administration, the War Resources Planning Board,

the War Production Board, the National Defense Advisory Commission, the Office of Alien Property, the Selective Service System, wartime development of industry, aeronautics, scientific research, and atomic energy. There are also newscasts about all aspects and the progress of the war; the Allies and their contributions to the war; Hitler's Sudeten, 1938, and Danzig, 1939, speeches; and President Roosevelt's "Day of Infamy" speech, December 8, 1941.

F. Department of Agriculture

1. Records of the Forest Service (RG 95)

STILL PICTURES. Approximately 1,500 photographs illustrate experiments in raising and harvesting rubber in the United States and Mexico during the Guayule Emergency Rubber Program.

2. Records of the Agricultural Stabilization and Conservation Service (RG 145)

STILL PICTURES. These approximately 1,800 photographs illustrate national defense activities such as Navy maneuvers, food handling, battle areas, paratroopers, and WAAC's.

3. Records of the Bureau of Plant Industry, Soils, and Agricultural Engineering (RG 54)

STILL PICTURES. There are about 7,200 photographs concerning the investigations of suitable lands for the cultivation of rubber producing and hemp substitute plants in Central and South America.

G. Department of Transportation

1. Records of the U.S. Coast Guard (RG 26)

MOTION PICTURES. There are only a few Coast Guard films in custody that deal directly with the war. These films show mainly the Coast Guard's activities in preparing for the defense of U.S. shores. "Carry the Fight" and "Serving the Merchant Marine" show the Coast Guard's role in anti-submarine warfare. Two describe Coast Guard activities overseas, including its part in the preparation and execution of the Normandy invasion. Included among these is "Story of a Transport," about the transformation of the luxury liner Manhattan to the troop carrier, Wakefield.

STILL PICTURES. Among the pictorial records of the Coast Guard are some 5,000 photographs relating to World War II. They consist of officers of the Coast Guard, types of ships and boats used by the Coast Guard, wartime activities, Allied and neutral vessels, and Japanese merchant vessels that entered San Francisco Bay, 1937-1945.

2. Records of the Federal Aviation Administration (RG 237)

STILL PICTURES. There are 2,400 photographs of air cadets of the War Training Service.

III. Records of Independent Agencies of the Executive Branch

A. Current

1. Records of the Public Buildings Service (RG 121)

STILL PICTURES. There are approximately 6,500 items pertaining to wartime activities of the Public Buildings Service in the

audiovisual holdings. These consist of photographs of drawings, paintings, and lithographs of war industries and civilian defense activities. There are also photographs of school, health, and recreational facilities; and of military personnel and equipment.

2. Records of the United States Information Agency (RG 306)

STILL PICTURES. There are approximately 63,000 photographs relating to the war in the New York Times Paris Bureau files. The Times established its Paris Bureau in 1923, and it was in operation until December 1940, when the Nazis seized the Bureau and moved its library to Berlin where no additions to the files were made. The Bureau reopened in August 1944 after the liberation of Paris, and its records were returned after the defeat of Germany. When the Bureau was discontinued in 1950, the photographic files were purchased by the Economic Cooperation Administration, a predecessor agency to the USIA. These photographs relate to the Russo-Finnish War, 1939-1940, and the opening phases of the war and activities of Allied and Axis armed forces. The liberation and Allied occupation of Europe following the war and postwar international meetings, treaties, and conferences, including the organization of the United Nations are covered extensively.

B. Discontinued

1. Records of the Reconstruction Finance Corporation (RG 234)

STILL PICTURES. Approximately 850 photographs relating to the activities of the Rubber Development Corporation in Brazil, 1943-1944 are in the records of the corporation.

2. Records of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas (RG 239)

STILL PICTURES. There are 340 photographs made in connection with surveys of war damage and illustrating the restoration work of the Commission. They are of monuments and buildings in Frankfurt, Germany, 1938-1946, and of cities in Italy, Spain, and Burma, 1943-1946.

3. Records of the Foreign Broadcast Intelligence Service (RG 262)

SOUND RECORDINGS. Most of the 600 odd recordings in audio-visual custody are of propaganda broadcasts from Axis nations. They were made at monitoring stations in various locations in the United States and are in English, German, Japanese, and other languages. Of particular interest are broadcasts by Ezra Pound from Italy, October 2, 1941, through July 24, 1943; broadcasts by American citizens including Fred Kaltenbach, Douglas Chandler, Edward Delaney, and Axis Sally (Mildred E. Gillars) over German radio; and broadcasts originating from Japan or Japanese held territory, including news reports and commentary by "Tokyo Rose" (Iva Toguri D'Aquino). There are also recordings of speeches by Adolph Hitler, Joseph Goebbels, Joachim von Ribbentrop, Benito Mussolini, Marshal Henri Petain, Pierre Laval, and other Axis leaders; and speeches by Presidents Roosevelt and Truman, King George VI, and other Allied leaders, 1940-1947.

4. Records of the Office of Civilian Defense (RG 171)

MOTION PICTURES. The records of this office contain incentive and instructional films relating to the role of the Office of

Civilian Defense during the war. In addition to civil defense films described under the British section, there are several showing planned operations and procedures in the event of an enemy attack. One concentrates on an air raid warden's report, another on the operation of an air raid control center, still another on British methods for combatting German fire bombs, and another on the rescuing of persons from bombed buildings. Other subjects include magnesium incendiary control technique, preparing a typical home for possible air raids, and instructions on what to do in a gas attack. One item is a test film, "Glass Vs. Bombs," on experiments conducted by the Mellon Institute concerning glass breakage and shattering caused by bomb concussion. All of these items were made and released during the war.

STILL PICTURES. There are 4,500 photographs illustrating all phases of civilian defense activities, including fire prevention, drills, rescue operations, bombs, bomb tests, defense against gas attack and injuries caused by poison gas, air raid instruction, camouflage materials, camouflaged industrial installations, and of OCD personnel. Also included are aerial photographs of industrial and residential areas relating to camouflage studies and drawings of camouflage plans.

SOUND RECORDINGS. The 200 recordings are of radio broadcasts of speeches, discussions, and dramas promoting participation in, and explaining the operation of all phases of the Civilian Defense program by the Office of Civilian Defense, the Office of War Information, the National Safety Council, the Commerce and Industry Association of

New York, the Young Men's Christian Association, the U. S. Army, the Burns and Allen show, and the Vic and Sade show. There is also a series about many aspects of civil defense in England.

5. Records of the Office of Inter-American Affairs (RG 229)

MOTION PICTURES. Films sponsored by the Office of Inter-American Affairs helped to promote better understanding and cooperation among the peoples of the Americas. There are 31 films made and distributed during the war. They are mostly cultural subjects; some deal with Latin America's role in the war. Films are in English, Spanish, and Portuguese.

STILL PICTURES. There are about 80 original paintings, drawings, sketches, and cartoons pertaining to American war production.

SOUND RECORDINGS. These 10 recordings in Spanish and Portuguese are of informational and propaganda broadcasts to Latin America about the American war efforts and peace aims.

6. Records of the Office of Price Administration (RG 188)

STILL PICTURES. There are about 2,000 items consisting of photographs of activities and officials of the Office relating to the necessity of price controls and rationing and posters used in promoting compliance with the regulations.

SOUND RECORDINGS. There are 200 recordings of radio broadcasts concerning the importance and necessity of price controls

and rationing and enforcement of the regulations. They consist of news commentaries, dramatizations, panel discussions, speeches, and interviews featuring prominent persons including Chester Bowles, Robert S. Kerr, Donald M. Nelson, Leon Henderson, Harold L. Ickes, Harry S. Truman, Robert A. Taft, Paul Porter, and Fiorello H. LaGuardia. Included are broadcasts of "Neighborhood Call," "Hasten the Day," "OPA Weekly Report," "A Hundred Million Questions," and "You Can't Do Business With Hitler." There is also a recording of a Congressional debate concerning the extension of price controls beyond the end of the war.

7. Records of the Office of Scientific Research and Development (RG 227)

STILL PICTURES. The development of amphibious vehicles is illustrated by 1,500 photographs from Division 12.

8. Records of the Office of War Information (RG 208)

MOTION PICTURES. One of the best sources for motion pictures relating to World War II are the records of the Office of War Information. The Motion Picture Bureau within this agency served as liaison between the Government and the motion picture industry in matters concerning production, distribution, and exhibition of films. The most valuable source of footage is the "United News" series produced under government auspices in conjunction with the newsreel industry. There are approximately 250 issues in the series, about 10 minutes in running time, and averaging 6 parts per issue. Designed for general audiences, "United News" reported on the international and domestic fronts. Some sample

topics are Molotov's secret visit to the U.S., Roosevelt and Churchill meet at the White House, the Red Cross provides food for refugees, President Roosevelt and his cabinet greet King Peter of Yugoslavia, amphibious landings, the capture of Tarawa, the capture of the Philippines and Leyte Island, President Roosevelt's funeral, the San Francisco Conference, and year-end reviews. The foreign newsreels included among OWI records are British, Free French, Indian, and Russian.

Other OWI films are generally documentary or incentive films relating to the responsibility of the OWI to facilitate an understanding in the United States and abroad of the progress of the war effort and of the policies, activities, and aims of the Government. These films consequently reflect the official point of view on such wartime problems as inflation, rationing, job changes, housing, the need for scrap metal, and women in industry. "War Town" is a typical example. Using Mobile, Alabama, this short film explains how war industries have caused crowded cities. "It's Everybody's War" similarly dramatizes the gradual realization by a town population that they too have wartime obligations. "The Cummington Story" dramatizes the reception of European war refugees by a small New England town. "Japanese Relocation" explains the official position and outlook on the methods for removing Japanese from the western coast of the United States and confining them to relocation centers. The well-known compilation "World at War" reviews international events during the decade 1931-1941. Lastly, general war news and domestic problems are shown in the skillfully

made series "News Review" (Nos. 1-5).

STILL PICTURES. These 200,000 items constitute a pictorial history of the war, both on the home front and in the battle field. Photographs illustrate women's fashions, transportation, the roles of Negroes in industry and government, and industrial progress in the United States. Photographs relating to the war itself are of Allied and Axis war prisoners, wounded soldiers, Free French military training, supply methods, the Battle of the Bulge, the liberation of France and Italy, the German surrender, V-E and V-J Day celebrations, and German concentration camps. Included are posters, streamers, stickers, handbills, and placards promoting conservation, war bonds, increased production, and the protection of military information. There are also photographs of illustrations published in U.S.A., Photo Review, Factual History, and Victory, 1943-1945; a file of Victory magazines in English and other languages, 1943-1946; and newspaper clippings for the war years.

SOUND RECORDINGS. There are 1,000 recordings of radio broadcasts, 1941-1946, concerning the war effort on the homefront; the Allies and their contributions the war; the Axis and their conduct of the war; domestic affairs; the progress of the war; the defeat of Italy, Germany, and Japan; the speeches of Presidents Roosevelt and Truman, Winston Churchill, and other prominent persons; and visits of world leaders to the United States. Included are recordings relating to international conferences including Casablanca,

1942, Dumbarton Oaks, 1944, Yalta, 1945, and the U. N. Conference on International Organization and the Charter signing ceremonies, 1945. International affairs including the lend-lease program, U.S. aid to smaller nations, reciprocal trade agreements, and international Red Cross activities are discussed. Recordings relating to the United Nations include the opening session of the U. N. General Assembly and Security Council; the functions of the International Bank for Reconstruction and Development, the International Monetary Fund, the world Health Organization, the U. N. Relief and Rehabilitation Administration, and the U. N. Educational, Scientific, and Cultural Organization. Overseas broadcasts include "Uncle Sam Speaks," "Voice of Freedom," "You Can't Do Business With Hitler," "We Fight Back," and a series broadcast to the Japanese by Captain Zacharias. Domestic broadcasts include "This Is Our Enemy," "Soldiers of Production," "Three-Thirds of a Nation," "Neighborhood Call," "Hasten the Day," "Victory Front," and commercial daytime serials.

9. Records of the Philippine War Damage Commission (RG 268)

STILL PICTURES. The 1,000 photographs of the Commission are of schools, waterworks, hospitals, government buildings, tenement houses, and the Philippine University School of Art and Trade and other buildings, before and after reconstruction.

10. Records of the United States Maritime Commission (RG 178)

SOUND RECORDINGS. These are recordings of 114 radio broadcasts

concerning the work of the Commission and the importance of the Merchant Marine in the war effort. They consist of dramatizations, speeches, interviews, panel discussions, news commentaries, and award presentations featuring Commission members, President Roosevelt, Carl Sandburg, Edward R. Murrow, and many other important persons. Included are broadcasts of "Information Please," "It's Maritime," "For This We Fight," "Heroes of the Merchant Marine," "Men at Sea," "Fibber McGee and Molly," "Sing Along," and "Deeds Without Words."

11. Records of the War Production Board (RG 179)

MOTION PICTURES. The records of the War Production Board contain incentive films aimed mainly at industrial workers. They explain the need for increased production and show how various products benefit the war effort.

STILL PICTURES. There are 1,600 items consisting of original posters used in various production drives initiated by the Board, 1942-1943, and lantern slides used in training staff members and employees of plants engaged in war production.

SOUND RECORDINGS. These 120 recordings of radio broadcasts are concerned with the importance of increased war production, the conservation of essential materials, and the betterment of labor-management relations. They consist of dramatizations, speeches, interviews, and entertainment featuring prominent persons including Eleanor Roosevelt, Donald M. Nelson, Joseph C. Grew, Frank Knox,

Leon Henderson, and a number of writers, actors and actresses. Included are broadcasts of "Men, Machines and Victory," "You Can't Do Business With Hitler," and "Fibber McGee and Molly." There are also recordings used in training mail and messenger service personnel, secretaries, and switchboard operators.

12. Records of the War Relocation Authority (RG 210)

MOTION PICTURES. The records of the War Relocation Authority contain only four titles. "Challenge to Democracy" describes favorably life in the relocation centers used to house Japanese-Americans during the war. It describes living conditions including homes, schools and vocational training, and recreation. It shows also how the Japanese moved freely into the mainstream of American life after their retention periods. "The Way Ahead" pursues a similar theme, showing Japanese-Americans at new jobs in the Midwest. "For Valor" shows General Mark Clark decorating Japanese-American soldiers in Italy. "Go For Broke" is about the training of Japanese-American recruits.

STILL PICTURES. There are 12,600 photographs of the property of the Japanese before evacuation; evacuation activities of the WRA; and housing, vocational, educational, and recreational facilities at the relocation centers. Included are photographs of the Emergency Refugee Shelter for displaced Europeans at Fort Ontario, Oswego, New York, 1944.

SOUND RECORDINGS. These 28 recordings consist of descriptions of the work of the Authority and discussions about the war records of Nisei soldiers.

13. National Archives Collection of World War II War Crimes Records (RG 238)

MOTION PICTURES. During the proceedings of the War Crimes trials held in Nuremberg, Germany, a white projection screen loomed large in the background near the center of the court. Films were submitted as evidence in court on behalf of the prosecution. These films are now in the care of the National Archives. "The Nazi Plan," running almost three hours, in German, is a compilation based mostly on German footage; it describes the activities and explains policies of the National Socialist Party in Germany from 1921 to 1944. Much attention is paid to Nazi pageantry, speeches, methods of control, preparation for war of aggression, and the war itself. A two-hour version in English is also available. "Nazis Concentration Camps" is an edited information film based on footage shot by Signal Corps cameramen upon liberating these camps. The footage shows conditions of the camps, extermination facilities, starving prisoners, victims of medical experiments, uncovered graves, dead being exhumed, inspection by Generals Bradley and Eisenhower, and inspection by townspeople. Former inmates speak on conditions in the camps. Another item included among the counsel's records is a record film of "The Nazi Supreme Court Trial of the Anti-Hitler Plotters." The defendants

meekly testify one by one before judges who constantly berate them. This 45 minute version, in German, is considerably shorter than the original. There are German films on the entry into Austria, on the construction of the Hermann Goering steel plant from 1939-1941, and on Krupp armaments and politics 1933-1940. One film used in the Tokyo War Crimes trials is "Japan in Time of Emergency." Released in 1933 by the Japanese War Ministry and the Oska Mainichi Newspaper Publishing Company, this film praises the military and spiritual strength of the Japanese people. It reviews the modern history of Japan, including the invasion of China. The narration is in Japanese.

STILL PICTURES. There are 5,000 photographs relating to the trials. They are of the courtrooms, judges, counsel for the prosecution and for the defense, the defendants, witnesses, and prisons connected with the International Military Tribunal, Nuremberg, 1946-1949, the United States Military Tribunal, Nuremberg, 1946-1949, and the International Military Tribunal for the Far East, Tokyo, 1946-1948. There are also exhibits for the prosecution consisting of photographs of the Nazi destruction of the Warsaw Ghetto and of other Nazi activities in Poland, 1940-1941, and of Nazi activities in the Krupp works, 1933-1941.

SOUND RECORDINGS. The 2,000 recordings include the entire proceedings of the International Military Tribunal, Nuremberg, November 20, 1945 through October 1, 1946 and recordings introduced in evidence

before the tribunal. Included are stenographic recordings of a Stalag (men's prison camps) conference, May 22, 1944. There are also some speeches by Heinrich Himmler.

14. General Records of the Federal Works Agency (RG 162)

STILL PICTURES. These 4,300 photographs illustrate overall activities of the agency and activities of the Public Buildings Administration and the Division of War Public Works.

SOUND RECORDINGS. There are 2 recordings of radio broadcasts of speeches on defense housing by John M. Carmody.

IV. Records of or Relating to Other Governments

A. Records of Allied Governments (Although these films are filed among the records of various agencies, they have been grouped together here for purposes of exposition.)

MOTION PICTURES.

1. British Films. During the war the Allied Governments exchanged films that were not only valuable sources of information about war news but also would promote understanding and appreciation of war sacrifices and efforts by peoples of the Allied nations. These are 22 British films relating to the war, most of them originating from the Ministry of Information. These films can be found among the records of several U.S. Government agencies. The records of the Office of Civilian Defense contain six British films relating to German air attacks on British cities and factories. They show widespread destruction and

the operation of British civilian defense units. Among the records of the Office of War Information are 7 documentaries relating to these attacks. Though "V-1: The Robot Bomb" shows methods for reducing the efficacy of the rocket bomb, these films are not necessarily concerned with specific methods, but with the persistence and moral courage of civilians responding to war in their own cities--at their homes, schools, and jobs. Probably the most well-known film among these is "Listen to Britain," directed by Humphrey Jennings. Also contained among the records of the OWI is a series of British newsreels entitled "War Pictorial News." There are 48 issues in the series, each running about 10 minutes. They concentrate mainly on British campaigns, particularly in the Middle East and North Africa, and report from time to time on Allied activities such as British "lend-lease" to Russia, the invasion of Sicily, and the capture of Rome. There is also considerable footage of principal wartime leaders. The records of the Signal Corps contain a few British training films on camouflage and anti-personnel obstacles. They also contain two well-known documentaries given wide general distribution during the war; these are "Desert Victory" and "Target For Tonight." Made by the British Army and Royal Air Force and utilizing captured enemy film, "Desert Victory" records the campaign in North Africa against the forces of General Rommel, culminating in the battle of El Alamein. "Target For Tonight" is a dramatization or re-enactment of the planning and execution of a bombing raid on Freihausen, Germany. In sharp contrast to German documentaries from this period, "Target For Tonight" is known for its wealth of detail not only in actual

operations but also in terms of the feelings of the men who participated in these raids.

2. Russian Films. Films of Russian origin are found among the records of the Office of War Information and the Office of the Chief Signal Officer. "Moscow Strikes Back," released in the United States with an English narration, celebrates Russian citizenry and shows their participation in the war. It shows tactics of winter fighting against the Germans and points out German official policy of contempt for Russian culture and officially sanctioned brutality. Most of the other Russian films are in the Russian language. There are lengthy documentaries such as "The Red Army," "Russian Tanks," and "13th of June." "Russian Tanks" shows a dramatized battle between German and Russian forces. The film "13th of June" shows a typical World War II day in Russia. There are instructional films on anti-gas protection, military medicine, and civilian defense, and short subjects on May Day festivals. Both the OWI and Signal Corps records contain large series of Russian newsreels. The OWI contains about 86 and the Signal Corp 30, each running about 11 or 12 mintues. They show all aspects of the war along the Eastern Front; some examples are the battle of Stalingrad, civilians, prisoners of war, atrocities, destruction, generals, dignitaries, leaders, campaigns, and general conditions.

B. National Archives Collections of Foreign Records Seized, 1941- (RG 242)

MOTION PICTURES.

1. German Films. German films consist of approximately 150 subjects including titled documentaries and information films as well as unedited or slightly edited record films of aviation experiments. Holding a prominent position among the captured German films is the full-length version of "Triumph of the Will," which has been the object of repeated--if not intensive--study by students from many disciplines. Directed by Leni Riefenstahl for the National Socialist German Workers' Party, this film remains a monumental record of the 1934 Nazi Party Rally in Nuremberg, spectacularly staged by the Nazis with the future success of this film in mind. Brilliantly edited, it captures some of the intangibles of Nazism--its idealism, mystique, and the personal charisma of Hitler. Although the event itself may be faked, "Triumph of the Will" is a revealing document about the nature of the Nazi regime. The feature length documentaries "Campaign in Poland" (in English) and "Baptism of Fire" explain "Polish aggression" against Germany and show the German invasion of Poland in 1939, emphasizing the devastating power of the Luftwaffe and Hitler's personal decision-making role. Both films were used not only to report to the German people but to intimidate potential enemies. "Victory in the West" similarly shows the march across the Low Countries, the invasion of France, the British defeat at Dunkirk, and the capture of Paris, including Hitler's famous visit to that city. The private black and white and color footage (16mm) of Eva Braun amounts to at least 90 minutes of screen time. These silent films show Eva Braun and relatives

at recreation and at various family affairs; considerable footage shows Hitler in a relaxed informal manner, with high dignitaries of state often present. Much of the footage was shot at summer resorts. There are many shorter documentaries and propaganda films on German culture and history, on such subjects as the campaign in Russia, submarine warfare, General Rommel and the Afrika Corps, an expedition to Greenland, and boundary changes.

The scientific record films mainly show aircraft experiments and tests of such aircraft as the Berlin B-9, aircraft-launched rocket-powered torpedoes, Heinkels, Junkers, V-1 and V-2 rockets, including rocket research at Peenemunde, and many others.

In addition to the above, there are approximately 250 German newsreels. Among the series identified are "Actualite Allemand," "Ausland Wochenshau" (in Portuguese), "Die Deutsche Wochenshau," and "UFA." These newsreels generally have several parts and combine human interest and cultural subjects with reports on the fighting. There are some special issues, one dealing with the evacuation of Dunkirk and another with living conditions under Communist rule in Russia. Most newsreels are dated during the 1940's.

2. Italian Films. The captured Italian films consist almost entirely of newsreels, most from "Giornale di Guerra." There are about 200 issues; each issue averages 10 minutes and five parts. They report on Italian war campaigns and often utilize footage acquired

from Germany or Japan. They generally include cultural subjects and coverage of sports events as well as reports on fascist reforms. There are a few longer documentary-type reports. One is titled "First Blow Against the British Empire," on the Italian campaigns in France and Somaliland. Another is called "The Battle of the Ionian Sea" which describes fighting against the British in the Mediterranean area.

3. Japanese Films. There are approximately 100 Japanese films among the collection of seized or captured enemy records. The earliest is dated 1933 and can be found among the records of the Tokyo war crimes trials. A short film called "The Final Battle for Nanking," includes footage of the "Panay Incident." There are many short films on the war in China, footage on the preparations for the attack on Pearl Harbor, and longer reports on "The Battle of Hawaii and Malay Sea" and campaigns in Bataan and Corregidor. There are newsreels made for exhibit in Japan as well as several issues of "New Philippine News," in English, designed for the people of the occupied Philippines. Two feature-length films relate to the Philippines. One is "Victory Song of the Orient," about the Japanese invasion and occupation of the Philippines, and the other "Dawn of Freedom," in English, Japanese, and Tagalog, about the mistreatment of Filipinos by the United States.

STILL PICTURES. The approximately 233,000 photographs in this collection constitute a pictorial history of the Nazi party, its rise to power, and all aspects of the war from the Nazi point of view.

Heinrich Hoffmann, as official photographer to the party, documented Nazi activities from 1919 to the fall of the Third Reich. There are other series including one created by the German Propaganda Ministry entitled Greater Germany in World History; one of illustrations published by the Spanish language magazine Revista Alemana during the war; and another of Waffen SS Units and activities in Poland, France, Russia, and the Balkans, 1943-1944. The personal albums of Joachim von Ribbentrop show scenes of his career, his family, and his social life, 1934-1942. Eva Braun's albums contain photographs of her personal and social life and activities, 1913-1944. There are also photographs of Axis leaders and activities, concerning German military operations and personnel, 1930-1945, and an album presented to a Colonel Erhard to commemorate his 25th anniversary as a pilot, 1941.

SOUND RECORDINGS. There are 1,550 recordings collected by the war crimes investigators but not used in evidence at the trials and many that were captured by Allied forces during and after the war, including speeches by top Nazi officials Adolph Hitler, Joseph Goebbels, Hermann Goering, and Albert Speer, 1939-1944. Also included is the entire personal collection of Benito Mussolini containing propaganda material recorded by the Fascists; speeches of Mussolini, Count Galeazzo Ciano, and other Axis leaders; and speeches by Italian dignitaries such as Pope Pius XI.

V. National Archives Gift Collection (RG 200)

MOTION PICTURES. The National Archives has over the years

from Germany or Japan. They generally include cultural subjects and coverage of sports events as well as reports on fascist reforms. There are a few longer documentary-type reports. One is titled "First Blow Against the British Empire," on the Italian campaigns in France and Somaliland. Another is called "The Battle of the Ionian Sea" which describes fighting against the British in the Mediterranean area.

3. Japanese Films. There are approximately 100 Japanese films among the collection of seized or captured enemy records. The earliest is dated 1933 and can be found among the records of the Tokyo war crimes trials. A short film called "The Final Battle for Nanking," includes footage of the "Panay Incident." There are many short films on the war in China, footage on the preparations for the attack on Pearl Harbor, and longer reports on "The Battle of Hawaii and Malay Sea" and campaigns in Bataan and Corregidor. There are newsreels made for exhibit in Japan as well as several issues of "New Philippine News," in English, designed for the people of the occupied Philippines. Two feature-length films relate to the Philippines. One is "Victory Song of the Orient," about the Japanese invasion and occupation of the Philippines, and the other "Dawn of Freedom," in English, Japanese, and Tagalog, about the mistreatment of Filipinos by the United States.

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MOTION PICTURES. The National Archives has over the years

accepted for deposit films from private sources that are pertinent to the history of the United States. Although film subjects in the Gift Collection range far afield, from scientific record films to even a few feature films produced by Hollywood studios, many of them relate to the war. The largest series along these lines are the newsreels. The "Paramount News" series in the National Archives begins August 29, 1940, and runs through the war period with two issues per week. The releases are approximately 10 minutes covering 6 or 7 subjects each. The issue of December 9, 1941, for example, shows Roosevelt delivering his war message to Congress, meetings of heads of state, and war mobilization on domestic and foreign fronts. Among the multitude of subjects treated are domestic events such as political campaigns and conventions, famous personalities, sports, human interest, war bond promotions, housing problems, and rationing. Other war-related newsreel items include several clips from "Movietone News" on such subjects as the Munich Crisis, special meetings of Roosevelt's cabinet, Roosevelt speeches prior to United States entry into war, reports on the war in Europe in 1940, and Churchill's address to a joint session of Congress. There are also seven wartime Red Cross newsreels showing its various medical services during the war, some even in battle areas; these issues served not only as reports but also as promotional films for Red Cross efforts.

The "March of Time" films in the Gift Collection are not newsreels, but rather are closer to screen journalism reports adopted in the

television field. Films like the feature-length "The Ramparts We Watch," the style of which anticipates the "Why We Fight" series, combines actual newsreel footage with staged or re-enacted film to dramatize the effects of international events on a small American town. The principal difference between "March of Time" and most newsreels is that subjects were covered in greater detail and an effort was made to relate patterns of events to the viewer, giving them rather strong interpretations. The "March of Time" monthly issues in custody begin in 1939 with "The Battle Fleets of England," and continue with such important subjects as "Newsfronts of War-1940"; "Canada at War"; "U.S. Navy-1940," which shows how the Navy was being strengthened; "Dutch East Indies," on the military strength of the Indies, its resources, and Japanese interests; "Gateways to Panama," which explains precautions being taken to guard the Canal and shows possible German objectives in nearby countries; "Britain's RAF"; "Arms and the Men--USA," on the growth of U.S. military forces; "Uncle Sam the Nonbelligerent"; "Britain and U.S. Public Opinion"; "Crisis in the North Atlantic"; "China Fights Back"; "Peace by Adolf Hitler," which records the history of Nazi aggression and Hitler's broken promises; and many other films relating to the war. Most of these subjects run approximately twenty minutes, and they are available for study purposes but not for use as stock footage, thus following the wishes of the donor.

The Gift Collection also includes several feature films produced by Hollywood studios. The controversial film 'Mission to Moscow,"

produced by Warner Brothers, dramatizes the diplomatic mission of Ambassador Joseph E. Davies to Russia just prior to United States entry into the war. Many feature films came under the scrutiny of a subcommittee of the Senate Interstate Commerce Committee in its investigation of alleged dissemination of war propaganda. Released between 1939 and 1941, these films have in common the fact that their stories appear gleaned from the front pages of newspapers, had an anti-Nazi point of view, and warned of impending involvement of the United States in a war against Germany. Some of them were directed by very capable directors such as Carol Reed, Fritz Lang, and Alfred Hitchcock. Warner Brothers has deposited prints of "Confessions of a Nazi Spy," "Underground," and "A Dispatch from Reuters"; Twentieth Century Fox has contributed "Night Train," "The Man I Married," and "Manhunt"; Columbia Pictures, "They Dare Not Love"; and Walther Wanger Productions, "Foreign Correspondent."

STILL PICTURES. There are approximately 1,400 photographs of the German advance through Poland, 1939; of the construction and launchings of American merchant ships, 1939-1945; of campaigns in Alsace and South Germany, 1945; of the U.S.S. Westpoint with returning troops aboard; and of U.S. and foreign government officials, military officers, diplomats, statesmen, and delegates to the U.N. Conference on International Organization, 1945.

SOUND RECORDINGS. There are 875 recordings in the Gift Collection. A number of them are of speeches of Presidents Roosevelt

and Truman; of speeches, interviews, and panel discussions by a large number of prominent persons, including Cordell Hull, Sumner Welles, General Douglas MacArthur, Winston Churchill, King George VI of Great Britain, Madame Chiang Kai-shek, a number of Senators and Representatives, well-known entertainers, and combat airmen of the war. There are recordings of radio broadcasts and special events, including the day of September 21, 1939, the day the President delivered his neutrality message to the Congress; of 24 hours after the attack on Pearl Harbor; of the first 36 hours of the Allied invasion of Europe, June 6 and 7, 1944, of V-J Day; of the signings of the German and Japanese surrender documents; of highlights of the Nuremberg Trials; and of accounts of the Nuremberg executions. Other recordings of such things as British refugee children in the United States broadcasting Christmas greetings in 1941 to their parents in England, and Edward R. Murrow's "I Can Hear It Now" series are also included.

APPENDIX

MOTION PICTURES AS RESEARCH MATERIALS

The volume of film production undertaken by the U.S. Government during World War II was unprecedented.[1] Signal Corps cameramen had made extensive filmed records of the previous world war, and the Committee on Public Information from that era used some of this footage for Government-sponsored propaganda. None of this activity, however, foreshadowed the scope and complexity of the use of the motion picture camera during the Second World War. An important device in war-mobilization plans, the film medium was used not only to record significant data, events, activities, or operations but to inform and report, teach and train, educate, improve morale, explain government policies, win cooperation, boost production, and persuade. The complexity and extent of these films are described in this survey. Most of those films described were created during the period of the war, 1939-1945, with the exception of a few films dated earlier. Most of the U.S. Government films were made and released over a rather short period of time, between 1943 and 1945.

Reference to films in this survey as either outtakes, newsreels, training films, documentaries, or features are important distinctions not only for archivists but also for historians who plan to use film in connection with historical research.[2] These terms describe the different forms which a motion picture source may take.

Camera outtakes include basically unedited footage or film edited to the extent that all technically undesirable footage has been eliminated.

Newsreels consist of edited footage, brought quickly from the shooting of the event to the release of a projection print for theater use. The newsreel narration often describes the action depicted, but the primary emphasis is on the news value of the image. United News, Paramount News, and even "Combat Bulletins" take this form.

Training film is concerned with specific methods of operation, usually combining voice and image, with the voice-narration acting as the principal vehicle of instruction. Training films are relatively objective because of their limited scope and thus rarely reach the level of the documentary.

"Documentary film" is an unfortunate term because it may misrepresent the method and purpose of documentary film. As used during the war, the documentary form could follow one of three basic methods. The compilation method utilized already extant footage from diverse sources but mainly from archives and newsreel libraries. The footage was gathered together and reassembled for a new purpose and given new life and new meaning.[3] The "Why We Fight" series of orientation films utilized the compilation form. A documentary can also be based on carefully controlled footage originally shot for inclusion in a documentary film. An example is John Huston's "The Battle of San Pietro." Finally, a documentary can take the form of reconstructed

or re-enacted actuality. This requires the use not of professional actors but real people who live their everyday roles to be recorded by the camera. It may also include, as it did in the period of the war, a well rehearsed script. "Target for Tonight," a British documentary, is a good example of this. No matter how complex the approach, documentary films have in common a single purpose or a main thesis. To maintain that they document actuality, as the name of this type of filming implies, is quite mistaken. The highly subjective process of shooting or selecting footage, editing, musical scoring, and scripting results in an extremely controlled and one-sided actuality, revealing at times more about the filmmakers than the subject matter of the film. This is also of significance to historians examining films in retrospect.

The few feature films mentioned in this survey were not bounded by the restrictions of documentary method. Designed primarily for entertainment, they appear to be based on real situations, but actually seek out the sensational and extraordinary over the commonplace and representative. Essentially a form of fiction, these feature films have license to stage and dramatize events.

From the above it would appear that film as historical evidence assumes forms whose subjectivity increases progressively from outtake to newsreel, from documentary to feature film. Contemporary biases and prejudices can be found in each form. This does not

mean that film should be ignored by historical researchers but rather that they bring with them the same sophistication and scrutiny they apply to written or printed sources such as diaries, correspondence, contemporary newspapers, or even secondary studies.[4] A proper examination and use of motion picture sources requires at least a rudimentary acquaintance with the film-making process itself.

FOOTNOTES

1. For an analysis of production of military agencies, see Richard Griffith, "The Use of Films by the U.S. Armed Services," appended to Paul Rotha, Documentary Film (London, 1952 rev. ed.), pp. 344-358.

2. This classification of motion pictures is to some extent based on Dr. Christopher H. Road's pioneering essay, "Film As Historical Evidence," Society of Archivists Journal, vol. 3 (Oct. 1966), pp. 183-191.

3. For a history of the compilation film and an exploration of its aesthetics, see Jay Leyda, Films Beget Films: Compilation films from propaganda to drama (New York, 1964).

4. For a balanced discussion of film's possibilities, see Penelope Houston, "The Nature of the Evidence," Sight and Sound (Spring 1967), pp. 89-92. Some of the problems encountered by historians in using film sources are discussed in British Universities Film Council's, University Vision, No. 1 (Feb. 1968).

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